

for the consequences or the son's betrayal. But it doesn't really seem as if terrorism were at stake. Instead, the failures of a relaxed and non-authoritarian education, the crushing of the son under the most liberal guises seem to provoke his final identification. And as the relationship between father and son takes on the centre-stage position, terrorism recedes into the background, remaining the unmentionable evil, a political act which is constantly denied its political nature by being tied back and explained away in terms of the 'generation conflict'. (Ruth Baumgarten)

■ Sat, Sun at 3.00 (kids £1.40):
 'The Pied Piper of Hamelin' (30 mins) narrated by Robert Hardy. + 'Ersatz' (Chris Taylor) 17 mins. + 'Dangermouse' (25 mins) with the voices of David Jason, Terry Scott. Over the last seven years Cosgrove Hall have established themselves as a major force in British animation and these films illustrate the different techniques in which they specialize. 'Dangermouse' is an animation in the 'Tom and Jerry' tradition, with a sophisticated sense of humour often lacking in children's cartoons. Our intrepid rodent is an embodiment of 20th century fictional heroes: we can have no doubt that like Biggles he is a perfect gentleman but his jaunty eye-patch indicates the sauvity of James Bond and his lack of concern for personal safety puts him in a league with Superman. Entertainingly tongue in cheek the Pathe News style voice-over adds to the sense of parody. 'The Pied Piper of Hamelin' uses model animation. Cosgrove Hall's other major technique. A magical and atmospheric dramatisation of Browning's sombre poem it is visually rich, emotionally touching and curiously sinister. (Lyn Gardner)

■ From Thur 10 at 3.00 (not Sat, Sun), 5.00, 7.00, 9.00:

'Bloody Kids' (Stephen Frears, 1979, Br) Derrick O'Connor, Gary Holton, Richard Thomas. 90 mins.

To be reviewed next week.

+ 'The Thieves Tale' (Mick Calvert, 1983, Br) 12 mins.

ICAC'THEQUE

■ ICA Cinematheque Film tickets £2; Tue video slot £1.40. Day pass 50p. [A]

■ To Sun at 6.30:

'Malvinas—A Story of Betrayals' (Jorge Denti, 1983, Mexico/Argentina/Br) 87 mins.

Falklands or Malvinas, no pat solutions are proposed in this documentary which concentrates on getting an image of the war on the screen different from the jingoistic flagwaving that dominated the media on both sides. Historic evidence demonstrates the claims of both societies to the islands, while interviews clarify the political meaning of the deep sense of nationalist outrage in Argentina. At the same time the ambivalent nature of such ferocious nationalism comes clearly across: through the interviews with left-wing Argentinian activists and footage of demonstrations—first vehemently pro-war, and then just as vehemently anti-junta. That the war was fought largely for reasons of internal power-struggles—on both sides—by regimes that have every reason to project conflict on to 'outside enemies', makes it seem all the more pointless. (Ruth Baumgarten)

■ To Sun at 8.30:

Three New York Women Film-makers:

'The Visitor' (Zoe Beloff, 1983, US) 24 mins.

+ 'Empty Suitcases' (Bette Gordon, 1981, US) 55 mins. + 'You the Better' (Ericka Beckman, 1983, US) 35 mins.

Programmed together as three recent works by New York women directors, each film has something specific to say about city life and the role of language in film and history, yet the three could hardly be more different. 'You the Better' deals in visual metaphors with ideas about the quality of life—the nuclear family, competitiveness, the rat-trap. A kind of 'stop the world I want to get out of this roulette game', it uses bright geometric images across scenes out of modern theatre (a chorus in jogging suits and sneakers) while the satire is completed by an urging rhythm of voices. 'Empty Suitcases' has equal formal concerns, but here they relate to 'deconstruction' of film narrative and questions of how women are positioned within traditional language. Stills, acted sequences and street-level tracking shots appear and disappear, commented in inter-related voice-overs which draw together fragments in the lives of different women. 'Visitor' is a deftly-made science fiction, a succinct and witty parable about the need for a new language to effect change. In a nighttime future where all is controlled by the media, a woman returns to Manhattan to visit some revolutionary friends. Isolated, they still believe they can fight Authority with the old words and tools. But the enemy is more clever than they and rebellion has become just another product to be consumed. . . (Helen MacKintosh)

No Play



Erika Beckman's YOU THE BETTER plays at the ICA Cinematheque in a programme of recent works by New York women directors.

■ Tue at 6.30, 8.30:
 Video slot: Film Work Group
 'The View from Industrial Britain' + extracts from 'Two or Three Things We Could Know About Television', 'Reporting Pilger', 'Two Territories'. App 120 mins. See Video listings.

■ From Wed at 6.30, 8.30:
 'The City' (Willard Van Dyke/Rudolf Steiner, 1939, US) 33 mins.

Based on Lewis Mumford's book which analyses the historical phases and social consequences of metropolitan life.
 + 'Conversations with Willard Van Dyke' (Amalie Rothschild, 1981, US) 58 mins.

Affectionate portrait of the '30s and '40s documentarist. To be reviewed in full next week.

MUSEUM

■ Museum of London London Wall, EC2 (600 3699) Barbican, St Pauls, Moorgate tubes. Buses 4, 141, 279a or 502. Admission £1.20. [W]

■ Tue at 6.10:
 'They Drive by Night' (Arthur Woods, 1938, Br) Emyln Williams, Ernest Thesiger, Anna Konstam. 84 mins.
 Reputedly extremely interesting pre-war film

The Duke at 23, not yet a star but heading that way in Raoul Walsh's THE BIG TRAIL.



about a murder mystery involving a girl, an ex-convict and long-distance lorry drivers.

■ Thur 10 at 6.10:

'Billy Budd' (Peter Ustinov, 1962, Br) Peter Ustinov, Robert Ryan, Terence Stamp Melvyn Douglas. 125 mins.

1797 aboard one of His Majesty's Vessels. The bullying and brutality of the master at arms drives the boy Billy Budd to murder, and he must swing from the yardarm for his crime. Ustinov's screen version holds the moral grandeur of the Melville parable on which it is based, partly through a set of superb performances, partly through a quiet undercurrent of suppressed homoeroticism and partly through its genuine respect for the principles of honour, duty and honesty. As I write, the news comes through of the US invasion of Grenada: Herman Melville, thou shouldst be living at this hour. (Sean Cubitt)

NFT

■ National Film Theatre South Bank, SE1 (928 3232/3) Waterloo tube/BR. Full membership £12.25 pa; ass m'ship £7.95; student m'ship £5.50; weekly m'ship 65p. Members can bring three guests.

Seats £2.20 (£1.70 unreserved, available 30 mins before perf). Junior NFT (J) + OAP and UB40s (form needed) 30 mins before matinees. £1.10. [A]

NB: EST=subtitles, EC=earphone commentary; PA=piano accompaniment

■ Friday

'Richard Attenborough on the Art of Screen Acting' The overblown director looks back on an acting career that included 'Brighton Rock', '10 Rillington Place' and the undeservedly forgotten 'League of Gentlemen'. He should have stayed in front of the camera. 6.00 NFT1.

'The Sand Pebbles' (Robert Wise, 1966, US) Richard Attenborough, Steve McQueen. A tale of gunboat diplomacy during the Chinese civil war of 1926, rather lusciously photographed but with a tendency to the sentimental. Good action sequences, and an interesting parallel between the Yangtze and the Mekong Delta. 8.20 NFT1.

'The Stunt Man' (Richard Rush, 1979, US) Peter O'Toole, Steve Railsback, Barbara Hershey. O'Toole, raddled by drink and existentialism, coaches Railsback (Manson in 'Helter Skelter') as his new stunt man. Lyricism and violence clash in movieland: wonderful. (All seats b'kble at £2.20) 11.15 NFT1.

'The Way Ahead' (Carol Reed, 1944, Br) David Niven, Stanley Holloway. Square bashing, fatigues, the glasshouse, fiddles, red tape, string pulling and all the pettiness of conscription in Reed's tale of recruits on their way to the battlefield. 6.15 NFT2.

'Remembrance' (Colin Gregg, 1982, Br) Robert Altman's community meets Loach-&-Garnett realism as a gang of youthful sailors spend their last day ashore. Passed very quickly through the cinema on its way to Channel 4: well worth a re-viewing. 8.30 NFT2.

■ Saturday

'A Bridge Too Far' (Richard Attenborough, 1977, Br) Dirk Bogarde, James Caan, Michael Caine. And a cast of thousands: Attenborough's thoroughly overproduced reworking of Cornelius Ryan's documentary on the bridges at Arnhem. (All seats b'kble at £3.30) 3.00 NFT1

'Gandhi' (Richard Attenborough, 1982, Br) Ben Kingsley. Somewhere between Gilbert and Sullivan and the Star Wars spectacular, this is the history of the second most populous nation on earth retold as a biopic. However it has its moments, notably Edward Fox's psychopathic general and the overweight Dickie as a mounted trooper. (All seats b'kble at £3.30) 7.00 NFT1.

'Meet Me in St Louis' (Vincente Minnelli, 1944, US) Judy Garland, Margaret O'Brien. Clang, clang, clang went the trolley: how could anyone not love the outrageous energy and sheer pzazz of Judy G. in this everyday tale of 1903? Plus the cliff hanging 'Nyoka' Episode 13. (All seats b'kble at £1.10 kids, £2.20 adults) 4.00 NFT2.

'The Gambler' (Claude Autant-Lara, 1958, Fr) Gerard Philipe, Liselotte Pulver, Francoise Rosay. Gaming table fever among expatriate Russians out of Dostoevsky (who once confessed to orgasms when he lost at roulette). Reputedly excellent. 6.30, 8.30 NFT2.

■ Sunday

'The Greatest Story Ever Told' (George Stevens, 1965, US) Max von Sydow. You probably already know the plot. A carpenter's boy from the sticks fails to lead a revolution against occupying forces and gets lynched anyway. Reconciliation shown in casting a German as a Jew. (All seats b'kble at £3.30) 3.00 NFT1.

'Gandhi' See Sat. 7.00 NFT1.

'Meet Me in St Louis' See Sat. 4.00 NFT2.
 'The Oldest Wonder—The Pyramids' (Julia Cave, 1975, Br) plus 'Cleopatra's Needles' (Paul Jordan, 1978, Br) The construction of